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in paragraphs or in larger units, and its emphasis or movement are shown to have weight in determining punctuation.

The book shows four divisions, each of individual interest. The first section is concerned with clarifying the terminology to be used in discussing the subject of punctuation. The terms *point* and *punctuation* are so defined as to make the ambiguous term *punctuation mark* unnecessary, and to establish a needed distinction between the science or art of punctuation and the typographical characters it employs. Likewise *parenthesis* is made to mean a structural group of words, while the typographical character commonly used to enclose this unit is called a *curve*. The next two parts together form what is in effect a cross-reference of punctuation proper. In the one, punctuation is investigated from the standpoint of the several structural units; in the other, the uses of the points one by one are investigated. This method has thoroughness and emphasis to balance against inevitable repetition and duplication. The final section is devoted to comparative tables and discussions of the frequency and the distribution of points as found in the range of material and authors already indicated. Here is revealed an abundance of informing facts, such as that the average number of points per sentence in periodicals is less than two and a half, and that the elaborate punctuation of Pater and of Henry James is done in great part with the comma, which comprises greatly more than half of the total number of points used.

The net effect of the book on the reader, student or teacher, should be to stimulate an open-minded alertness to punctuation "as she is done," and particularly to serve as a corrective for those who get their ideas of punctuation from textbooks on composition written by authors who in turn get their ideas of punctuation from other textbooks on composition. For the writer there should come the refreshing conviction that punctuation is not a mechanical constant, but a progressive art contributing a fair share to the strength and beauty of written expression.

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A CONTEMPORARY ENGLISH POET IN A SCHOOL EDITION

English teachers in colleges and high schools will welcome an inexpensive edition of poems selected for school use from one of the foremost English poets of today. Not only is Wilfrid Wilson Gibson in the front

rank of living writers, but he appeals to students and holds their attention as very few other poets can. Since he has the exquisitely polished style of a versatile artist, and his forms vary from the strict sonnet to free verse and from dramas to narratives and lyrics, Mr. Gibson's work can be used to teach poetry with unusual success. Today, when we need more than ever before to emphasize the brotherhood of man and the dignity of earnest effort in all kinds of true labor, such books as *Fires*, *Livelihood*, and *Daily Bread* are especially valuable. The recent appearance, moreover, of *Neighbours* (the Macmillan Company) and the publication last March of that elaborately printed selection of his more personal poems with the title of *Home* (The Beaumont Press, 75 Charing Cross Road, Westminster, London) give added interest to a study of his poetry.

A representative collection of Mr. Gibson's work is published by the Athenaeum Literature Department, 10 Adelphi Terrace, London, W. C. 2, as Number II of the "Westminster Classics," entitled *Wilfrid Wilson Gibson: Twenty-Three Selected Poems*. A valuable short introduction by the compiler, Mr. Ernest E. Taylor, prefaces the little volume of forty-eight pages; and the edition in paper includes extracts from the notable reviews of his books. Copies can be obtained from the publisher, or from the Poetry Bookshop, who will handle American orders for all English publications (Harold Monro, Proprietor, 35 Devonshire Street, Theobalds Road, London, W. C. 1). The price of the edition in paper is sixpence; in cloth, one shilling sixpence. (Of course we Americans save much now since the exchange is so low by buying foreign drafts at a bank rather than international postal orders.) These books can be used for reading or intensive study in schools from the sixth grade through the high school. I myself find them valuable as one of several texts to bring down to our own day the general survey course in the history of English literature with my Sophomore college students. If teachers wish to have a copy of the *Twenty-Three Selected Poems* without waiting to send to England for it, I will be glad to mail one to any address on receipt of fifteen cents. I will also furnish a bibliography for the study of Mr. Gibson's poetry or other suggestions for the busy instructor.

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